

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter covers the entire theoretical framework of this study. It covers translation, definition of realia, types of realia, definition of onomatopoeia, strategies of translating realia (onomatopoeia), and definition of Webtoon comic. The following explanation in every topic will be conveyed in detail as follow.

2.1 Translation

Translation has been contributed in many literary works over the years. The development of linguistics around the world has been affected by its existence. Therefore, there are various definitions of translation emphasized by scholars. Munday (2001) states that translation is the process or act of producing translation between different written languages and included the translator who alters the source text (ST) into the target text (TT). Another expert, Bassnett (2002) declares that in translation studies, it is important to ensure the surface meaning of source language (SL) and target language (TL) is approximately similar by preserving the SL structures and without seriously distorting the TL structures in rendering the SL text into the TL process.

It entails that translation is the process of rendering the meaning from the ST into TT through changing the structure of the sentences without bereaving the equivalence of the message. In the study conducted by Rasyidie et al. (2013), translation is a process to transfer a message in one language into an equal

message in the other language. Hence, the translator should master both ST and TT to produce a qualified and equivalent translation. It elucidates that the qualified translation is the replacement of message among one to other languages.

In a nutshell, translation is an activity beyond finding the same meaning in the TT but finding the exact equivalent word between ST and TT as well. The qualified translation can be indicated by the equivalency and without changing the message. Translation requires a certain skill to translate.

2.2 Definition of Realia

Smets (2012) introduces that the term realia refers to a specific phenomenon. The term realia (singular: reale) stem from Latin, meaning “the real things” that refer to the real world “outside languages” (Naukkarine, 2006). Guerra (2012) defines realia constitutes a cultural term that influences certain language formation by referring to objects, customs, habits, and other cultural and material aspects frequently. Realia is a cultural-specific word that refers to local word or phrase which cannot be translated since they have no obvious equivalent in the target language, but there are still several strategies from them (Cole, 2013).

Grit (1997) notes that realia refers to bound items ethnically themselves rather than words that refer to them. According to Smets (2012), realia is elements which have no equivalence in other languages spoken because of dissimilar cultural communities. Furthermore, Leppihalme (2011) argues that the term realia is used to refer to notions which are not found in a given target

culture but in a given source culture in translation studies. Smets (2012) declares:

Obvious examples of realia are references to a community's cultural heritage. For instance, on 5 and 6 December, the Low Countries celebrate the name day of the patron saint of all children; more commonly known as *Sinterklaas* in Dutch or *Saint-Nicolas* in French. Although a major winter holiday in these countries, it is not widely known in other countries. Even though a reference to this holiday in a source text can be translated literally to *Saint Nicholas* in English, the English target culture will not be likely to understand the reference, simply because they do not know the holiday and the story behind it.

The dissimilarities between mentioned terms which varied depending on the focus of individual researchers and their definitions of what 'real' is (Leppihalme, 2011).

In conclusion, the term realia can be defined as words referring to a certain culture which arduously comes up with the equivalent meaning in other languages beyond the local culture so as that the translators have to use particular strategy in translating them into other languages (TL).

2.3 Types of Realia

In realia classification, some experts have divided into different typologies based on the specific criteria. Newmark (1988) states that culture is the way of life whose unique manifestations are dedicated to one speech community. In his book, Newmark (1988) classifies cultural words or realia into five categories which are described as follows:

a. Ecology

Ecology denotes the relation between living things and environments such as flora, fauna, winds, plains, and hills.

Geographical features can be generally distinguished from other cultural terms because they are usually value-free, governmentally and commercially. Nevertheless, their deployment depends on the importance of their origin country as well as their degree of specificity. Several examples of ecology are *savanna* (grassland), *tabuleiros* (low plateau), *pampas* (lowlands), and *selva* (tropical rain forest).

b. Material culture (artifacts)

Material culture (artifacts) refers to an object created by human in a specific culture such as food, clothes, houses, and town, also transportation. For examples, *Tempe* included in Indonesian food and *Kimono* included as Japanese traditional clothes.

c. Social culture

Social culture relates to work and leisure (activities) done by people in many different cultures in that every country possesses its own culture. For instance, *Condottiere* in Italian means military leader and *Raga* means traditional melodic type in Hindu music.

d. Organizations, customs, ideas

Every culture has particular organizations, customs, activities, procedures, ideas, and concepts. For example, *karma* is a spiritual principle of cause and effect in Hinduism.

e. Gestures and habits

Gestures and habits often refer to the non-cultural language. It means every country has specific gestures and habits beyond cultural

term. For example, Japanese will take a bow to people when they introduce their selves or give an honor.

On the other hand, Grit (1997) has categorized realia into six typologies.

The explanation and the examples are described as follows:

- a. Geographical realia refers to places, locations, and other features of our environments. For examples, *Kelurahan Tanah Tinggi* (Tanah ;Tinggi Sub-district) and *Kota Batu* (Batu City).
- b. Historical realia is references to people, events, and buildings in the past such as *Candi Prambanan* (Prambanan Temple) and *Perang Badar* (Battle of Badr).
- c. Public-institutional realia refers to components in the public area or the name of school, university, hospital, and etc. for the public use such as *Universitas Brawijaya* (a university located in Malang) and *Rumah Sakit Permata Bunda* (Permata Bunda Hospital).
- d. Private-institutional realia is a private individual institution or a non-governmental agency. For examples, PT Toba Sejahtra (a company which engaged in the mining, energy, plantation and property sectors in Indonesia) and *Bank Mandiri* (an Indonesian bank).
- e. Unit realia relates to measurements containing weight, length, time, height, and temperature. For examples, *siung* (measurement for garlic) and *sejumput* (as much as *pinched* fingertips).
- f. Socio-cultural realia refers to components of society including beverages, foods, onomatopoeias, dances, clothes, and other cultural

words. For examples, *guk-guk* (the sound of dog) and *pecel* (traditional food from Java)

This research focused on onomatopoeia which is included in social culture or socio-cultural realia typology in Newmark and Grit's classification since onomatopoeia is component of society which is done by people in many different cultures in that every country possesses its own culture.

2.4 Definition of Onomatopoeia

Dictionaries and encyclopedias present a seemingly consentaneous definition about onomatopoeia. Etymologically, onomatopoeia comes from the Greek *onomatopoiia* or *onomatopoios* which means "the making of a name or word" (the imitation of a sound related to the thing being named), which *onoma* (gen. *onomatos*) means "word, name" and *poiein* means "compose, make" (Online Etymology Dictionary).

Lexically, onomatopoeia means the formation of words in imitation of the sounds associated with things concerned (Oxford English Dictionary, 1989). It also refers to the formation and use of a word by imitating the sounds connected and designated with the object and the action or a word which pronunciation proposes its meaning (Cuddon, 1999; Drabble, 2000; Holman, 2000). As a figure of speech, onomatopoeia happens when the meaning of a word is reverberated or suggested by its sound (Barnet, Berman & Burto, 1985). It includes the use of words which "sound like what they mean" at least supposedly (Perrine, 1978).

Furthermore, onomatopoeia identifies an object which resembles sound produced by an object (Gasser, 2006). It may be derived from our daily life such as the sound of an object, an animal, and an action. In the study conducted by Pateda (2010), onomatopoeic words are words that have the same written text and sound as the sounds they represent.

Each culture possesses many kinds of sound imitation words related to onomatopoeia. However, Regot (2015) states that phonetic differences modify onomatopoeic forms across languages in that different languages represent natural sounds differently and based on their specific sound system. For examples, the sound of a cat in English is “meow” while in Indonesian is “*meong*” and the sound of a gunshot in English is “bang!” while in Indonesian is “*dor!*”.

Onomatopoeic words are considered difficult to deal with. Translators will not always find the equivalence of a certain onomatopoeic word of the ST in the TT. Analyzing the translation of English onomatopoeic words into Indonesian is a very interesting thing to do. According to Kokko (2013), different country has different size and coloring to be translated that affect the translation process and the effects also are appearing themselves in term of sound effects. It is necessary to see how translators deal with this unique language expression as it is not always readily found in any dictionaries. Chaer (2007) states that words formulated from onomatopoeic words are listed as entry, but many also unregistered. Regot (2015) claims that translators can be challenged with onomatopoeic forms which have verbal sound with a highly particular meaning the other language does not have.

In her paper, she also states that the lack of direct equivalents will force the translators to seek alternative strategies.

2.5 Strategies of Translating Realia (Onomatopoeia)

According to Baker (2011), strategies applied by the professional translator for dealing with numerous types of non-equivalence words. Gebraad (2012) claims that strategy choice depends on three factors; the type of the text, the purpose of the text, and the target group. Several studies (Grit, 1997; Sassen, 2006; Gebraad, 2012) elaborate seven discrete strategies in translating realia. Each explanation is presented as follows:

a. Maintenance Strategy

Maintenance or transcription strategy is defined as the strategy that requires no modification between the ST and the TT. It is supported by the example from society which is illustrated below:

ST: Hahaha

TT: *Hahaha*

In the example above, the maintenance strategy occurs because the term Hahaha as ST (Indonesian) is translated into *Hahaha* in TT version (English) without any changing. *Hahaha* is the common sound of laughing in Indonesia. However, Smets (2012) identifies this strategy is for the name of a person or a place.

b. Loan Translation Strategy

Loan translation or calque means that the ST is translated literary word for word into the TT. In this case, Hartono (2016) demonstrated this example:

ST: Down on our left, the moon bounced off **the Weymouth Back River**

TT: *Bulan memantau di **Sungai Weymouth Back***

The word the “Weymouth Back River” in ST version is translated into *Sungai Weymouth Back* in TT version. However, the word “Weymouth Back” is not translated because it is a real-world place. According to Smets (2012), the items that are translated with this strategy are typically phrases. Meanwhile, Baker (2011) states that this strategy is particularly common in dealing with culture-specific items, modern concepts, and buzz words.

c. Adaptation Strategy

Adaptation or approximation strategy seeks to find equal compensation of the target text. Baker (2011) states that it employs the replacement of a culture-specific item or expression with a target language item and the translation of comics is an interesting example of this strategy. The researcher provides the following example:

ST: She knocked on the door “**knock! knock!**”

TT: *Dia pun mentetuk pintu “**tok! tok!**”*

“Knock! knock!” word is converted into “tok! tok!” because it is commonly used for Indonesian knocking sound.

d. Description Strategy

Description or explanation strategy is giving adding the definition or some explanation into the word which are translated. Wijayanti (2017) elucidates the example as below:

ST: **Tempe**

TT: *Tempe* (Fermented soybeans)

Tempe is described as fermented soybeans in TT version (English) which emphasized that the writer in ST (Indonesian) does not mention the exact explanation about *tempe*. Smets (2012) explains this strategy can be applied in the text itself ('intra-textual') or in a footnote below the text ('extra-textual').

e. Generalization Strategy

Some realia are categorized as more generic translation. It means that realia can be translated as hypernym words. Hartono (2016) demonstrates the example as below:

ST: Piper carried her **suitcase**

TT: *Piper membawakan tasnya*

In the example, suitcase referring a rectangular piece of luggage for carrying clothing is generalized into *tas* (bag). Smets (2012) explains that generalization strategy keeps at least the core of the original items without having to omit the source item overall.

f. Omission Strategy

Omission or deletion is the strategy in which the translator omits the term or words (are irrelevant for target group) in coincidence or not. According to

Smets (2012), this strategy is the most common translation strategies overall. It is supported by the example from Nurlaily (2014) which is illustrated below:

ST: **Say**, that's a good idea

TT: *Ide yang bagus*

The word “say” is omitted because it is considered as the unimportant word because “say” is the only term to address close friend.

g. Combination Strategy

This strategy means chaining two distinct strategies, namely maintenance (maintains the realia) and explanation (gives an explanation) in translating realia (Gebraad, 2012). The example of this strategy is proposed by Hartono (2016) that is presented as follows:

ST: Lord, I hope it's not the **thong**

TT: *Ya Tuhan, semoga bukan **thong****

*pakaian yang biasanya digunakan sebagai pakaian dalam/baju renang di berbagai industry

“Thong” refers to a skimpy article of beachwear. The translator uses combination strategy in translating by keeping the word “thong” and describing it at the bottom of the page as a footnote.

For the purpose of this study, the base of strategies to refer to would be under the notion of some experts as described above. This is based on the consideration that the strategies are specific for translating the term realia.

2.6 Definition of Webtoon Comic

According to McCloud (1993), comics are intended to convey information and/or to produce an aesthetic response in the readers by juxtaposing pictorial and other images in deliberate sequence. By this definition, comics cannot be equaled with a cartoon which is single panel illustrations. Comics are an art form in a series of static pictures in a fixed sequence. It often incorporates some written texts as dialogues. There are two most common forms of comics which are comic strips and comic books.

Comic strips are usually found in a newspaper as a serial comic. Whereas, comic books are collections of relatable stories that have one or more title and theme (also Japanese comic books are popularly called *manga*). Meanwhile, nowadays comic can be relished in smartphone as well in strips form or books form. “Comics” in the UK are most likely to be called comic books – the term “comic book” only became popular in the UK as a reference to import US comic books.

Collier’s Encyclopedia (in Fauziah, 2017) defines comic as a term applied to a series or arrangement of closely associated highly stimulating drawing which differs from the conventional cartoon in that they are unnecessarily, but some artists make some of them serious, mysterious, and adventurous. Generally, there are numerous categories of comics such as adventurous, war crime, real stories, and biography, jungle adventurous, animal cartoons, fun and humor, love, interest, and retold classics. Hornby (1995) states that comics are books or magazines which comprise of stories in the form of illustration. Sudjana and Rifai (2002)

define comics as a kind of cartoon form expressing character and playing a story in a sequence of closely associated drawing and designed to entertain the readers. It comprises numerous continued stories with a brief and interesting plot. The stories are completed with action so as it is easy to understand by the readers. From the various definitions above, it can be concluded that comic is an artwork which has sequence of stories about characteristics, events in picture form which can be humorous, mysterious, etc.

Webtoon is a blended word referring to “website cartoon” which has a lot of pictured stories called comic and published via internet. Raulan and Fatimah (2018) state that Webtoon is an online digital comic platform which is originated from South Korea that can be accessed globally through smartphone and laptop easily. In this case, Korean called it as *manhwa*, while in Japan, they called it as *manga*. Webtoon can be enjoyed freely through computer as a website and smartphone as an application.

Webtoon provides a lot of comics in a long chapter page which can be easily scrolled down to read. Moreover, it is equipped in English, Indonesian, Thai, and Mandarin. The page is colorful and appeared with multimedia effects such as lighting, sound, and movement. Raulan and Fatimah (2018) declare that:

There are three things that make Webtoon is more preferable than other digital comic platforms. The first thing is Webtoon publishes a comic on the long vertical strip in order to make it easier to be read while other digital comic platform presents comic on multiple pages. The second thing is Webtoon is displayed in color rather than black and white since the offline comic is usually published in black and white. The last thing is Webtoon has more gutter space, a space between the panels of the comic, than other usual comic. Thus, these three profits are expected to convince more people to use it.

Center (2016) states that the Webtoon is digital comics run the gamut from comedies to dramas, from thrillers to romances and elaborate fantasies. It can be enjoyed anywhere, anytime, online and on mobile devices. Webtoon comic is very flexible and interesting for the readers since it does not only provide the colorful picture but also the sound effect relates to onomatopoeia.

